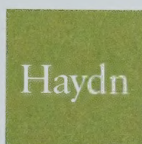


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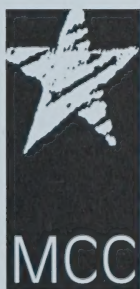
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Relax ... and enjoy the music!

Bach ST. MATTHEW PASSION

Large print program notes
are available in the lobby.

Cover Photos: Michael Lutch



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2005-2006 season

Program

2005-2006 SEASON

Friday, April 21, 7.00pm
Sunday, April 23, 2.00pm
Symphony Hall, Boston

Grant Llewellyn, conductor

St. Matthew Passion, BWV 244

Johann Sebastian Bach
[1685-1750]

First Part

—INTERMISSION—

Second Part

James Gilchrist, Evangelist
Philip Cutlip, Jesus
Dominique Labelle, soprano
Paula Murrihy, mezzo-soprano
Jeffrey Thompson, tenor
Stephen Powell, baritone and Pilate

Alexander Prokhorov, Judas
Donald Wilkinson, Peter
Mark Sprinkle, Witness
Susan Trout, Witness
Nikolas Sean-Paul Nackley, High Priest I
Susan Consoli, First Maid
Janice Giampa, Second Maid
Anne Harley, Pilate's Wife
Jonathan Barnhart, High Priest II

The program runs for approximately three hours and thirty minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

BACH: ST. MATTHEW PASSION

Since the Middle Ages, Catholic Passions had been set to the four Biblical Gospel texts. The Protestant tradition integrated two forms of musical commentary: first, arias with their preceding recitatives, and secondly, Luther's congregational hymns or chorales. Leipzig, where Bach worked from 1723 to

NOTES IN BRIEF

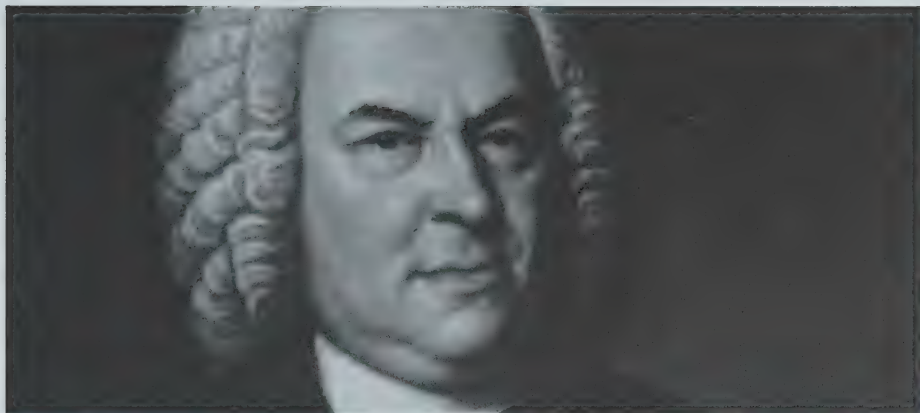
A Passion is a genre of oratorio, one devoted to the suffering and death of Christ. Johann Sebastian Bach's *St. Matthew Passion*, was first performed at St. Thomas Church in Leipzig at Vespers on Good Friday, 1727. Two years later, it was given on Good Friday, 1729, after significant revision. It would have been performed in two parts in the afternoon with a sermon between them. Bach subsequently expanded the work for Good Friday, 1736 and continued to make minor changes into the 1740s. That last version is the form we will hear today.

The *St. Matthew Passion* is the climax of Bach's music for the Lutheran church. He had learned much from the intense work of the previous four years (1723–27) of writing about thirty cantatas for the Leipzig churches. Two other works in particular helped prepare Bach for this musical and theological climax: his *Magnificat* for Christmas of 1723 and the *St. John Passion* for 1724. The vast musical forces he assembled here far exceed those in his *St. John Passion*, or, for that matter, virtually all of his other compositions. The libretto is taken from Martin Luther's German translation of the lengthy chapters 26 and 27 of the Gospel according to St. Matthew. Bach included both original commentary with the help of his collaborator, the poet Christian Friedrich Henrici, known as Picander, and chorales from sixteenth- and seventeenth-century hymnals.

his death in 1750, was more conservative than other parts of Germany, perhaps because it was the center of North German Lutheranism. Not until 1721 did Kuhnau present Leipzig with its first concerted Passion setting. Bach's obituary claimed he had written five Passions: One, St. Luke, is erroneous, and two, including a St. Mark, are lost. The genre was carried on by his son C.P.E. Bach, who wrote no fewer than twenty-one Passions evenly distributed among all four Gospels.

We know how highly Bach valued this piece because the handwritten score is unique in his vast output. He worked with a ruler and compass and wrote for the Evangelist's recitative in red ink to distinguish the divine message from the rest of the text, done in dark brown ink. He used Gothic lettering throughout, reserving Latin script for the Old Testament excerpts. The manuscript alone tells us that Bach considered this his most significant work.

The utterances of Christ are musically distinguished from Bach's *St. John Passion*. There Christ spoke in recitatives accompanied only by the organ, whereas in the *St. Matthew Passion* Bach scores a string quartet to surround Christ with a halo. Christ's recitatives turn into arioso at the Last Supper, where Jesus explains the significance of the bread and wine. Only once does the string halo disappear, at "My God, why hast thou forsaken



Johann Sebastian Bach

me?" The extinguished halo could represent Christ's feelings of abandonment and mortality.

Poet Picander wrote fifteen aria texts for the Passion, ten of which have preceding recitatives. Symmetrically, Bach adds fifteen hymns, the second type of commentary. Twelve of these hymns are in a four-part setting (SATB). The hymns are simple in style and were familiar to Leipzig audiences, who would have been used to singing along. In a sense, the two choruses symbolically represent the congregation observing the events. During the course of the *Passion*, however, the choruses ultimately cease to present commentary and become part of the message itself. Bach underlines the differences between the choruses by assigning a separate continuo group to each chorus, rather than letting one set of basso continuo instruments accompany both. In addition, Bach assigned the original chorale tunes of the framing choruses—nos. 1 and 29—to a third choir of sopranos and a second organ (St. Thomas's church had two.)

The opening chorus already demonstrates the seamless integration of the two types of interpolated texts: The poetic verse is intertwined with the chorale text. The scale of this chorus was unprecedented in Bach's or anyone else's music. In it Bach gathers the principal themes—Christ's innocence, lament, the union of Christ and His

church, and His patience and acceptance of death. To balance the opening chorus Bach needed something monumental at the end of the first part. Bach and Picander decided not to conclude the first part at the end of Chapter 26 in the Bible, which closes with Peter's weeping; rather, they stop at Jesus' arrest. In the 1736 revision Bach replaced a chorale setting at the conclusion of the first part with "O Mensch, bewein dein Sünde gross" (*Oh man, bewail thy sin so great*) lifted from his *St. John Passion*.

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[Bach] worked with a ruler and compass and wrote for the Evangelist's recitative in red ink to distinguish the divine message from the rest of the text,

One particular chorale plays a special role as the Passion Chorale in the *St. Matthew Passion*. The chorale tune "Oh sacred Head now wounded" appears five times—Nos. 15 ("Erkenne mich, mein Hüter"), 17 ("Ich will hier bei dir stehen"), 44 ("Befiehl du deine Wege"), 54 ("O Haupt voll Blut und Wunden"), and 62 ("Wenn ich einmal soll scheiden"). Late additions, four of the iterations of this chorale come in keys lower by a step than the preceding one.

Bach wanders through an astonishing array of keys for his day (four sharps and four flats)—the maximum range for a group of instruments not tuned in equal temperament—which permitted him the widest range of expression. Uniquely in No. 59, an alto recitative (“Ach Golgatha”), Bach fully exploits all twelve pitches and presents such remote chords as A-flat Minor and F-flat Minor. In the death scene, No. 61a, he scores an F-flat for “Finsternis” (darkness), and the Hebrew works “Eli, Eli, lama asabthani,” in B-flat Minor (five flats)—then pulls the music down to E-flat Minor (six flats) to the very pit of despair.

Tonally, the Passion proceeds from E Major and E Minor to the darker key of C Minor by the end. This key is foreshadowed when Christ says to his disciples, “One of you shall betray me.” On the word “verraten” (*betray*) the harmony jolts to C Minor, creating a dissonance between Jesus’ voice and the string instruments.

After Jesus’ death, the Passion Chorale No. 62 “Wenn ich einmal soll scheiden” (*Be near me, Lord, when dying*) is sung for the fifth and last time. An eclipse ensues followed by an earthquake. Out of those awesome natural occurrences comes one of Bach’s most inspired moments, a passage in A-flat Major sounding like nothing else in the piece, when the soldier chorus suddenly understands that “truly, this was the Son of God.”

-Andrea Olmstead

Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.

BACH REVIVAL

The so-called Bach Revival began in Berlin where Carl Friedrich Zelter, founder and director of the Berlin Singakademie, had inherited a large collection of Bach manuscripts. Only six of Bach’s 1080 works had been published in his lifetime, and very few were published in the century after his death. His music had rapidly gone out of style, replaced by the fashionable galant and Classical styles. Musicians knew the keyboard music, though. Baron van Swieten carried manuscripts of Bach’s music to Vienna, where both Mozart and Haydn were influenced by it. Part of the spirit of the 19th-century, Romantic era was a yearning for the past (historical musicology, for example, was invented in the Romantic period), and a revival of Bach’s music fit the Zeitgeist. Zelter had rehearsed the *St. Matthew Passion* in 1815. In 1829, the one hundredth anniversary of the second *St. Matthew Passion* performance in Leipzig, Zelter gave his young pupil

Felix Mendelssohn-Bartholdy the opportunity to conduct the work—after two years of rehearsals—at the Singakademie in Berlin. Hardly any of Bach’s great vocal works had been heard before then, and this performance the decisive as a turning point in Bach’s posthumous career. In the following years, the two Passions and, in 1845, the Mass in B Minor were published. The *St. Matthew Passion* was not performed at Leipzig again until 1841, and London first heard it in 1871.

As early as 1837, Robert Schumann and others advocated a complete edition of Bach’s music. The Bach Gesellschaft (Bach Society complete edition) was founded in 1850, a century after Bach’s death. Over the next fifty years it printed Bach’s complete works in a reliable critical edition. That has now been superseded by the Neue Bach Ausgabe (New Bach Edition), still in progress.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

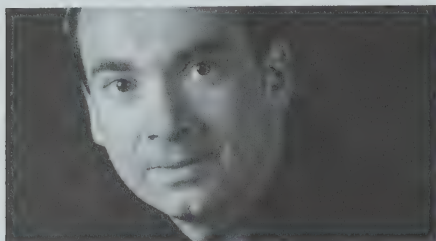
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Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe,

and Christine Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises*, *PEACE*, and *All is Bright*. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Handel and Haydn embarks on an historic co-production with the English National Opera with Monteverdi's *L'Orfeo* staged by the internationally renowned director Chen Shi-Zheng. *L'Orfeo* premiered in London on April 15 and will be performed in Boston, September 22-24, 2006.

James Gilchrist, Evangelist



James Gilchrist began his working life as a doctor, turning to a full-time career in music in 1996. His recent concert appearances include the Academy of

Ancient Music, the Scottish Chamber Orchestra, The King's Consort, the Seattle Symphony Orchestra, and a televised performance at the BBC Proms with the Monteverdi Choir & Orchestra. Operatic performances include the New Chamber Opera, the Berlin Staatsoper, and La Monnaie in Brussels. Mr. Gilchrist has recorded extensively, including Bach's *St. Matthew Passion* with the Gabrieli Consort and conductor Paul McCreesh. These performances mark his debut with the Handel and Haydn Society.

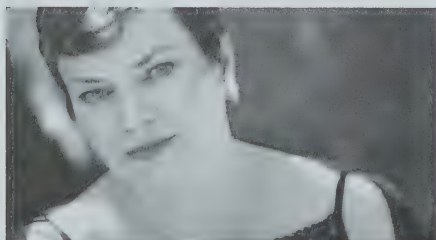
Philip Cutlip, Jesus



American baritone Philip Cutlip has received great acclaim for his concert performances of the works of Bach and Handel. He has appeared as soloist with

the Washington Bach Consort, the Dallas Bach Society, the Colorado Symphony, the National Symphony, the St. Paul Chamber Orchestra, the Atlanta Symphony, Philharmonia Baroque, and the Utah Symphony. Operatic appearances have included Opera Theatre of St. Louis, New York City Opera, Seattle Opera, San Francisco Opera, and Dallas Opera. He last appeared with the Handel and Haydn Society in April of 2005 in performances of the Brahms *Requiem* led by Grant Llewellyn.

Dominique Labelle, soprano



Soprano Dominique Labelle is known for the luminous beauty of her voice, her committed stage presence, and her impeccable musicianship. A

frequent guest of the Handel and Haydn Society, she most recently appeared in Bach's Mass in B Minor in October of 2002. Ms. Labelle has appeared with many of the finest symphonies, including those of Boston, Cleveland, Dallas, Houston, New York, Philadelphia, San Francisco, and Toronto with such noted conductors as Bernard Haitink, Christopher Hogwood, Kurt Masur, Nicholas McGegan, Seiji Ozawa, Sir Roger Norrington, Robert Shaw, and Franz Welser-Möst.

Paula Murrihy, mezzo-soprano



Irish mezzo-soprano Paula Murrihy has already made frequent appearances with the Handel and Haydn Society in her young career, most recently as

the lead in the Society's critically acclaimed production of *Dido and Aeneas* in October, 2005. A frequent oratorio soloist, Ms. Murrihy has performed Schubert's *Mass in C*, Mozart's *Requiem*, and Bach's *Christmas Oratorio* among others. She has performed with the Utah Symphony, Boston Lyric Opera, the Boston Symphony Orchestra, and the Los Angeles Philharmonic. She was a Studio Apprentice with the Utah Symphony and Opera in the 2004-2005 season and participated in St. Louis Opera Theatre's apprentice program last summer.

Jeffrey Thompson, tenor

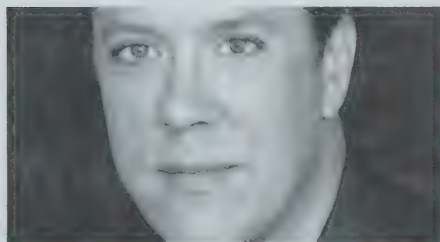


Tenor, Jeffrey Thompson, made his professional debut in Boston with the Handel and Haydn Society in Handel's *Ariodante* under Christopher Hogwood

in the 2001-2002 season. He returned the following season to perform as soloist in Bach's B Minor Mass. In 2002, he was selected to participate in the first edition of William Christie's *Jardins des Voix* with his orchestra, Les Arts Florissants, in a European tour. In 2005, he sang the role of Monostatos in Mozart's *Die Zauberflöte* under Rene Jacobs in a production at La Monnaie. Upcoming engagements for Mr. Thompson include a revival of Mozart's *Die Zauberflöte* in France and a production of Purcell's *The Fairy Queen* in Spain in 2006.

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Stephen Powell, baritone



Stephen Powell's operatic engagements are marked by his commanding stage presence and tonal beauty. Recent performances have brought him to

the San Diego Opera, Lyric Opera of Chicago, Edmonton Opera, Florentine Opera, the Metropolitan Opera, and frequent appearances with New York City Opera. Orchestral highlights of past seasons include the Montreal Symphony, Boston Baroque, Les Violons du Roy, the San Francisco Symphony, the Philadelphia Orchestra under Charles Dutoit, and the Sydney Symphony. Mr. Powell last took to the Handel and Haydn Society stage in Beethoven's *Symphony No. 9* in 2003.

Handel and Haydn Society Orchestra

VIOLIN I - Orchestra I

Daniel Stegner,
concertmaster

*Joan & Remsen Kinne
Chair*

Susanna Ogata
Christina Day Martinson
Jane Starkman

VIOLIN I - Orchestra II

Linda Quan

Lisa Brooke
Anne-Marie Chubet
Clayton Hoener

VIOLIN II - Orchestra I

Julie Leven

Dr. Lee Bradley III Chair
Guionar Turgeon
Julia McKenzie
Dianne Pettipaw

VIOLIN II - Orchestra II

Danielle Maddon

Barbara Engelsberg
Etsuko Ishizuka
Lena Wong

VIOLA - Orchestra I

David Miller

*Chair funded in memory
of Estah & Robert Yens*
Barbara Wright
Susan Seeber

VIOLA - Orchestra II

Laura Jeppesen

Jennifer Stirling
Elizabeth Rose

VIOLA DA GAMBA

Laura Jeppesen

CELLO - Orchestra I

Reinmar Seidler

*Candace & William
Achtmeyer Chair*
Alice Robbins

CELLO - Orchestra II

Sarah Freiberg

Marc Moskovitz

BASS - Orchestra I

Robert Nairn

Amelia Peabody Chair

BASS - Orchestra II

Anne Trout

FLUTE/RECORDER - Orch I

Christopher Krueger

Wendy Rolfe

FLUTE - Orchestra II

Douglas Worthen

Na'ama Lion

OBOE/OBOE D'AMORE/

OBOE DA CACCIA - Orch I

Stephen Hammer

*Chair funded in part by
Dr. Michael Fisher Sandler*
Kathleen Staten

OBOE/

OBOE D'AMORE - Orch II

Geoffrey Burgess

Lani Spahr

BASSOON - Orchestra I

Andrew Schwartz

BASSOON - Orchestra II

Charles Kaufmann

ORGAN - Orchestra I

John Finney

ORGAN - Orchestra II

Michael Beattie

Handel and Haydn Society Chorus

John Finney, Chorusmaster

The Cabot Family Chorusmaster Chair

SOPRANO - Chorus I

Robertta Anderson
Anne Harley
La'Tarsha Long
Carol Millard
Andrea Veal
Teresa Wakim

SOPRANO - Chorus II

Gail Plummer Abbey
Marilyn Bulli
Susan Consoli
Janice Giampa
Sharon Kelley
Shannon Larkin

ALTO - Chorus I

Mary Gerbi
Susan Byers Paxson
Letitia Stevens
Susan Trout

ALTO - Chorus II

Marylène Altieri
Katharine Emory
Silvia Irving
Mary Ann Valaitis

TENOR - Chorus I

James DeSelms
Daniel A. Hershey
Murray Kidd
Jason S. McStoots

TENOR - Chorus II

Thomas A. Gregg
Randy McGee
David McSweeney
Mark Sprinkle

BASS - Chorus I

Peter Gibson
Kyle Hoepner
Alexander Prokhorov
Donald Wilkinson

BASS - Chorus II

Jonathan Barnhart
Herman Hildebrand
Brett Johnson
Nikolas Sean-Paul Nackley

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Program Text

BACH: ST. MATTHEW PASSION

FIRST PART

1. Chorus

Kommt, ihr Töchter, helft mir klagen,
 Sehet - Wen? - den Bräutigam,
 Seht ihn - Wie? - als wie ein Lamm!
 O Lamm Gottes, unschuldig
 Am Stamm des Kreuzes geschlachtet,
 Sehet, - Was? - seht die Geduld,
 Allzeit erfunden geduldig,
 Wiewohl du warest verachtet.
 Seht - Wohin? - auf unsre Schuld;
 All Sünd hast du getragen,
 Sonst müßten wir verzagen.
 Sehet ihn aus Lieb und Huld
 Holz zum Kreuze selber tragen!
 Erbarm dich unser, o Jesu !

2. Evangelist: Da Jesus diese Rede vollendet hatte,
 sprach er zu seinen Jüngern:

Jesus: Ihr wisset, dass nach zweien Tagen Ostern
 wird, und des Menschen Sohn wird überantwortet
 werden, dass er gekreuziget werde.

3. Chorale

Herzliebster Jesu, was hast du verbrochen,
 Dass man ein solch scharf Urteil hat gesprochen?
 Was ist die Schuld, in was für Missetaten
 Bist du geraten?

4. Evangelist: Da versammelten sich die
 Hohenpriester und Schriftgelehrten und die
 Ältesten im Volk in dem Palast des Hohenpriesters,
 der da hieß Kaiphas, und hielten Rat, wie sie
 Jesum mit Listen griffen und töteten. Sie sprachen
 aber:

Chorus: Ja nicht auf das Fest, auf dass nicht ein
 Aufruhr werde im Volk.

*Come, daughters, help me lament,
 behold! - Whom? - the Bridegroom!
 Behold Him! - How? - As a Lamb.
 Behold! - What? - behold the patience,
 look! - Where? - at our guilt.
 See Him, out of love and graciousness
 bear the wood for the Cross Himself.
 O innocent Lamb of God,
 slaughtered on the trunk of the Cross,
 patient at all times,
 however You were scorned.
 You have borne all sins,
 otherwise we would have to despair.
 Have mercy on us, o Jesus.*

Evangelist: When Jesus had finished this speech,
 He said to His disciples:

Jesus: You know that in two days it will be
 Passover, and the Son of Man will be handed over
 to be crucified.

*Heart's beloved Jesus, how have You transgressed,
 that such a harsh sentence has been pronounced?
 What is the crime, of what kind of misdeed
 are You accused?*

Evangelist: Then the high priests and the scribes
 and the elders of the people gathered in the
 palace of the high priest, who was named
 Caiaphas, and took council how with deception
 they could seize Jesus and kill Him. They said,
 however:

Chorus: Not, indeed, during the festival, so that
 there will not be an uproar among the people.

Evangelist: Da nun Jesus war zu Bethanien, im Hause Simonis des Aussätzigen, trat zu ihm ein Weib, die hatte ein Glas mit köstlichem Wasser und goss es auf sein Haupt, da er zu Tische saß. Da das seine Jünger sahen, wurden sie unwillig und sprachen:

Chorus: Wozu dienet dieser Unrat? Dieses Wasser hie mögen teuer verkauft und den Armen gegeben werden.

Evangelist: Da das Jesus merket, sprach er zu ihnen:

Jesus: Was bekümmert ihr das Weib? Sie hat ein gut Werk an mir getan. Ihr habet allezeit Arme bei euch, mich aber habt ihr nicht allezeit. Dass sie dies Wasser hat auf meinen Leib gegossen, hat sie getan, dass man mich begraben wird. Wahrlich, ich sage euch Wo dies Evangelium gepredigt wird in der ganzen Welt, da wird man auch sagen zu ihrem Gedächtnis, was sie getan hat.

5. Recitative (Alto)

Du lieber Heiland du,
Wenn deine Jünger töricht streiten,
Dass dieses fromme Weib
Mit Salben deinen Leib
Zum Grabe will bereiten,
So lasse mir inzwischen zu,
Von meiner Augen Tränenflüssen
Ein Wasser auf dein Haupt zu gießen!

6. Aria (Alto)

Buß und Reu
Knirscht das Sündenherz entzwei,
Dass die Tropfen meiner Zähnen
Angenehme Spezerei,
Treuer Jesu, dir gebären.

7. Evangelist: Da ging hin der Zwölfen einer, mit Namen Judas Ischarioth, zu den Hohenpriestern und sprach:

Judas: Was wollt ihr mir geben? Ich will ihn euch verraten.

Evangelist: Und sie boten ihm dreißig Silberlinge. Und von dem an suchte er Gelegenheit, dass er ihn verriete.

Evangelist: Now when Jesus was in Bethany, in the house of Simon the leper, a woman came to Him with a cup filled with valuable water; and she poured it upon His head as he sat at the table. When His disciples saw this, they were against it and said:

Chorus: What purpose does this foolishness serve? This water could have been sold for a high price and given to the poor.

Evangelist: When Jesus heard this, He said to them:

Jesus: Why do you trouble this woman? She has done a good deed for Me. You will have the poor with you always, but you will not always have Me. She has poured this water on My body because I will be buried. Truly I say to you: wherever this Gospel will be preached in the whole world they will tell, in her memory, what she has done.

O You dear Savior,
when Your disciples foolishly protest
that this virtuous woman
prepares Your body
with ointment for the grave,
in the meantime let me,
with the flowing tears from my eyes,
pour a water upon Your head!

Repentance and regret, repentance and regret
rips the sinful heart in two.
Thus the drops of my tears,
desirable spices,
are brought to You, loving Jesus.

Evangelist: Then one of the twelve, named Judas Iscariot, went to the high priests and said:

Judas: What will you give me? I will betray Him to you.

Evangelist: And they offered him thirty silver pieces. And from then on he sought opportunity to betray Him.

8. Aria (Soprano)

Blute nur, du liebes Herz!
 Ach! ein Kind, das du erzogen,
 Das an deiner Brust gesogen,
 Droht den Pfleger zu ermorden,
 Denn es ist zur Schlange worden.

9. Evangelist: Aber am ersten Tage der süßen Brot traten die Jünger zu Jesu und sprachen zu ihm:

Chorus: Wo willst du, dass wir dir bereiten, das Osterlamm zu essen?

Evangelist: Er sprach:

Jesus: Gehet hin in die Stadt zu einem und sprecht zu ihm: Der Meister lasst dir sagen: Meine Zeit ist hier, ich will bei dir die Ostern halten mit meinen Jüngern.

Evangelist: Und die Jünger taten, wie ihnen Jesus befohlen hatte, und bereiteten das Osterlamm. Und am Abend setzte er sich zu Tische mit den Zwölfen. Und da sie aßen, sprach er:

Jesus: Wahrlich, ich sage euch: Einer unter euch wird mich verraten.

Evangelist: Und sie wurden sehr betrübt und huben an, ein jeglicher unter ihnen, und sagten zu ihm:

Chorus: Herr, bin ich's?

10. Chorale

Ich bin's, ich sollte büßen,
 An Händen und an Füßen
 Gebunden in der Höll.
 Die Geißeln und die Banden
 Und was du ausgestanden,
 Das hat verdienet meine Seel.

11. Evangelist: Er antwortete und sprach:

Jesus: Der mit der Hand mit mir in die Schüssel tauchet, der wird mich verraten. Des Menschen Sohn gehet zwar dahin, wie von ihm geschrieben stehet; doch wehe dem Menschen, durch welchen des Menschen Sohn verraten wird! Es wäre ihm besser, dass derselbige Mensch noch nie geboren wäre.

Evangelist: Da antwortete Judas, der ihn verriet, und sprach:

Judas: Bin ich's, Rabbi?

Evangelist: Er sprach zu ihm:

*Bleed out, You loving heart!
 Alas! A child that You raised,
 that nursed at Your breast,
 threatens to murder its caretaker,
 since it has become a serpent.*

Evangelist: *But on the first day of unleavened bread the disciples came to Jesus and said to Him:*

Chorus: *Where do You want us to prepare to eat the Passover lamb?*

Evangelist: *He said:*

Jesus: *Go into the city to a certain person and say to him: the Master says to you: My time is here, I will hold Passover in your house with my disciples.*

Evangelist: *And the disciples did as Jesus had commanded them, and prepared the Passover lamb. And in the evening He sat at dinner with the twelve. And as they ate, He said:*

Jesus: *Truly I say to you: one among you will betray Me.*

Evangelist: *And they were very troubled and began, each one among them, to say to Him:*

Chorus: *Lord, is it I?*

*It is I, I should atone,
 bound hand and foot
 in hell.
 The scourges and the bonds
 and what you endured,
 my soul has earned.*

Evangelist: *He answered and said:*

Jesus: *He who has dipped his hand in the bowl with Me will betray Me. The Son of Man will indeed pass away as it stands written of Him; yet woe to the man through whom the Son of Man is betrayed! It would be better for him if this man had never been born.*

Evangelist: *Then Judas, who betrayed Him, answered and said:*

Judas: *Is it I, Rabbi?*

Evangelist: *He said to him:*

Jesus: Du sagest's.

Evangelist: Da sie aber aßen, nahm Jesus das Brot, dankete und brach's und gab's den Jüngern und sprach:

Jesus: Nehmet, esset, das ist mein Leib.

Evangelist: Und er nahm den Kelch und dankte, gab ihnen den und sprach:

Jesus: Trinket alle daraus; das ist mein Blut des neuen Testaments, welches vergossen wird für viele zur Vergebung der Sünden. Ich sage euch: Ich werde von nun an nicht mehr von diesem Gewächs des Weinstocks trinken bis an den Tag, da ich's neu trinken werde mit euch in meines Vaters Reich.

12. Recitative (Soprano)

Wiewohl mein Herz in Tränen schwimmt,
Dass Jesus von mir Abschied nimmt,
So macht mich doch sein Testament erfreut:
Sein Fleisch und Blut, o Kostbarkeit,
Vermacht er mir in meine Hände.
Wie er es auf der Welt mit denen Seinen
Nicht böse können meinen,
So liebt er sie bis an das Ende.

13. Aria (Soprano)

Ich will dir mein Herze schenken,
Senke dich, mein Heil, hinein!
Ich will mich in dir versenken;
Ist dir gleich die Welt zu klein,
Ei, so sollst du mir allein
Mehr als Welt und Himmel sein.

14. Evangelist: Und da sie den Lobgesang gesprochen hatten, gingen sie hinaus an den Ölberg. Da sprach Jesus zu ihnen:

Jesus: In dieser Nacht werdet ihr euch alle ärgern an mir. Denn es steht geschrieben: Ich werde den Hirten schlagen, und die Schafe der Herde werden sich zerstreuen. Wenn ich aber auferstehe, will ich vor euch hingehen in Galiläa.

15. Chorale

Erkenne mich, mein Hüter,
Mein Hirte, nimm mich an!
Von dir, Quell aller Güter,
Ist mir viel Guts getan.

Jesus: You say it.

Evangelist: While they ate, however, Jesus took the bread, blessed and broke it and gave it to the disciples and said:

Jesus: Take, eat, this is My body.

Evangelist: And He took the cup and blessed it, gave it to them and said:

Jesus: Drink from this, all of you; this is My blood of the new covenant, which is poured out for many for the forgiveness of sins. I say to you: from now on I will not drink again from this fruit of the vine until the day when I drink again with you in My Father's kingdom.

Although my heart is swimming in tears,
since Jesus takes leave of me,
yet His Testament brings my joy:
His flesh and blood, o preciousness,
He bequeaths to my hands.
Just as in the world, among His own,
He could not wish them harm,
just so He loves them to the end.

I will give You my heart;
sink within, My Savior!
I will sink into You;
although the world is too small for You,
ah, You alone shall be for me
more than heaven and earth.

Evangelist: And when they had spoken the benediction, they went out to the Mount of Olives. Then Jesus said to them:

Jesus: Tonight you will all be angry at Me. For it is written: "I will strike the shepherd, and the sheep of the flock will be scattered." When, however, I rise again, I shall go before you into Galilee.

Acknowledge me, my Guardian,
my Shepherd, take me in!
From You, source of all goodness,
has much good come to me.

Dein Mund hat mich gelabet
Mit Milch und süßer Kost,
Dein Geist hat mich begabet
Mit mancher Himmelslust.

16. Evangelist: Petrus aber antwortete und sprach zu ihm:

Peter: Wenn sie auch alle sich an dir ärgerten, so will ich doch mich nimmermehr ärgern.

Evangelist: Jesus sprach zu ihm:

Jesus: Wahrlich, ich sage dir: In dieser Nacht, ehe der Hahn krähet, wirst du mich dreimal verleugnen.

Evangelist: Petrus sprach zu ihm:

Petrus: Und wenn ich mit dir sterben müßte, so will ich dich nicht verleugnen.

Evangelist: Desgleichen sagten auch alle Jünger.

17. Chorale

Ich will hier bei dir stehen;
Verachte mich doch nicht!
Von dir will ich nicht gehen,
Wenn dir dein Herze bricht.
Wenn dein Herz wird erblasen
Im letzten Todesstoß,
Alsdenn will ich dich fassen
In meinen Arm und Schoß.

18. Evangelist: Da kam Jesus mit ihnen zu einem Hofe, der hieß Gethsemane, und sprach zu seinen Jüngern:

Jesus: Setzet euch hie, bis dass ich dort hingehe und bete.

Evangelist: Und nahm zu sich Petrum und die zween Söhne Zebedäi und fing an zu trauern und zu zagen. Da sprach Jesus zu ihnen:

Jesus: Meine Seele ist betrübt bis an den Tod, bleibet hie und wachet mit mir.

19. Recitative (Tenor) and Chorale

O Schmerz!

Hier zittert das gequälte Herz;
Wie sinkt es hin, wie bleicht sein Angesicht!
Was ist die Ursach aller solcher Plagen?
Der Richter führt ihn vor Gericht.
Da ist kein Trost, kein Helfer nicht.

*Your mouth has nourished me
with milk and sweet sustenance,
Your spirit has lavished upon me
much heavenly joy.*

Evangelist: *Peter answered, however, and said to him:*

Peter: *Even though everyone will be angry at You, yet I will never be angry.*

Evangelist: *Jesus said to him:*

Jesus: *Truly, I say to you: tonight, before the cock crows, you will deny Me three times.*

Evangelist: *Peter said to him:*

Peter: *Even if I must die with You, I will not deny You.*

Evangelist: *All the other disciples also said the same.*

*I will stay here with You,
do not scorn me!
I will not leave You,
even as Your heart breaks.
When Your heart grows pale
at the last stroke of death,
Then I will hold You fast
In my arm and bosom.*

Evangelist: *Then Jesus came with them to a garden, which was called Gethsemane, and spoke to His disciples:*

Jesus: *Sit here while I go over there and pray.*

Evangelist: *And He took Peter and the two sons of Zebedee with Him, and began to mourn and despair. Then Jesus said to them:*

Jesus: *My soul is troubled even to death; stay here and watch with Me!*

O pain!

*Here the tormented heart trembles;
how it sinks down, how His face pales!
What is the cause of all this trouble?
The Judge leads Him before judgment.
No comfort, no helper is there.*

Ach! meine Sünden haben dich geschlagen;
 Er leidet alle Höllenqualen,
 Er soll vor fremden Raub bezahlen.
 Ich, ach Herr Jesu, habe dies verschuldet
 Was du erduldet.
 Ach, könnte meine Liebe dir,
 Mein Heil, dein Zittern und dein Zagen
 Vermindern oder helfen tragen,
 Wie gerne blieb ich hier!

20. Aria (Tenor) and Chorus

Will bei meinem Jesu wachen,
 So schlafen unsre Sünden ein.
 Meinen Tod
 Büßet seine Seelennot;
 Sein Trauren machet mich voll Freuden.
 Drum muss uns sein verdienstlich Leiden
 Recht bitter und doch süße sein.

21. Evangelist: Und ging hin ein wenig, fiel nieder
 auf sein Angesicht und betete und sprach:

Jesus: Mein Vater, ist's möglich, so gehe dieser Kelch
 von mir; doch nicht wie ich will, sondern wie du willst.

22. Recitative (Bass)

Der Heiland fällt vor seinem Vater nieder;
 Dadurch erhebt er mich und alle
 Von unserm Falle
 Hinauf zu Gottes Gnade wieder.
 Er ist bereit,
 Den Kelch, des Todes Bitterkeit
 Zu trinken,
 In welchen Sünden dieser Welt
 Gegossen sind und hässlich stinken,
 Weil es dem lieben Gott gefällt.

23. Aria (Bass)

Gerne will ich mich bequemen,
 Kreuz und Becher anzunehmen,
 Trink ich doch dem Heiland nach.
 Denn sein Mund,
 Der mit Milch und Honig fließet,
 Hat den Grund
 Und des Leidens herbe Schmach
 Durch den ersten Trunk versüßet.

*Alas! My sins have struck You down;
 He suffers all the torments of Hell,
 He must pay for the crimes of others.
 I, alas, Lord Jesus, have earned this,
 that you endure.
 Ah! Could my love for You,
 my Savior, diminish or bring aid
 to Your trembling and Your despair,
 how gladly would I stay here!*

*I will watch with my Jesus,
 So our sins fall asleep.
 My death
 is atoned for by His soul's anguish;
 His sorrow makes me full of joy.
 Therefore His deserved suffering
 must be truly bitter and yet sweet to us. -*

Evangelist: And went away a bit, fell down on His
 face and prayed and said:

Jesus: My Father, if it is possible, let this Cup pass
 from Me; yet not as I will it, rather as you wish.

*The Savior falls down before His Father;
 through this He lifts up Himself and everyone
 from our fall
 to God's grace again.
 He is ready,
 to drink the Cup of
 death's bitterness,
 in which the sins of this world
 are poured and which stink horribly,
 since it is pleasing to our loving God.*

*Gladly will I force myself
 to take on the Cross and the Chalice,
 yet I drink after the Savior.
 For His mouth,
 which flows with milk and honey,
 has sweetened the grounds
 and the bitter taste of sorrow,
 through His first sip.*

24. Evangelist: Und er kam zu seinen Jüngern und fand sie schlafend und sprach zu ihnen:

Jesus: Könnet ihr denn nicht eine Stunde mit mir wachen? Wachtet und betet, dass ihr nicht in Anfechtung fallet! Der Geist ist willig, aber das Fleisch ist schwach.

Evangelist: Zum andernmal ging er hin, betete und sprach:

Jesus: Mein Vater, ist's nicht möglich, dass dieser Kelch von mir gehe, ich trinke ihn denn, so geschehe dein Wille.

25. Chorale

Was mein Gott will, das g'scheh allzeit,
Sein Will, der ist der beste,
Zu helfen den'n er ist bereit,
Die an ihn gläuben feste.
Er hilft aus Not, der fromme Gott,
Und züchtiget mit Maßen.
Wer Gott vertraut, fest auf ihn baut,
Den will er nicht verlassen.

26. Evangelist: Und er kam und fand sie aber schlafend, und ihre Augen waren voll Schlags. Und er ließ sie und ging abermal hin und betete zum drittenmal und redete dieselbigen Worte. Da kam er zu seinen Jüngern und sprach zu ihnen:

Jesus: Ach! wollt ihr nun schlafen und ruhen? Siehe, die Stunde ist hie, dass des Menschen Sohn in der Sünder Hände überantwortet wird. Stehet auf, lasset uns gehen; siehe, er ist da, der mich verrät.

Evangelist: Und als er noch redete, siehe, da kam Judas, der Zwölfen einer, und mit ihm eine große Schar mit Schweren und mit Stangen von den Hohenpriestern und Altesten des Volks. Und der Verräter hatte ihnen ein Zeichen gegeben und gesagt: "Welchen ich küssen werde, der ist's, den greifet!" Und alsbald trat er zu Jesu und sprach:

Judas: Gegrüßet seist du, Rabbi!

Evangelist: Und küssete ihn. Jesus aber sprach zu ihm:

Jesus: Mein Freund, warum bist du kommen?

Evangelist: Da traten sie hinzu und legten die Hände an Jesum und griffen ihn.

Evangelist: And He came back to His disciples and found them sleeping, and said to them:

Jesus: Couldn't you then remain awake with Me one hour? Stay awake, and pray, so that you do not fall into temptation! The spirit is willing, but the flesh is weak.

Evangelist: For a second time He went away, prayed and said:

Jesus: My Father, if it is not possible that this Cup pass away from Me, then I will drink it; thus may Your will be done.

What my God wills always occurs,
His will is the best,
He is ready to help those
who believe firmly in Him.
He gives aid in need, this righteous God,
and punishes with measure.
Who trusts in God, builds upon Him firmly,
God will never abandon.

Evangelist: And He came back and found them sleeping, nevertheless, and their eyes were full of sleep. And He left them and went away another time and prayed for the third time, and spoke the same words. Then He came back to His disciples and said to them:

Jesus: Alas! Do you wish to sleep and rest now? Behold, the hour has come, when the Son of Man is to be handed over into the hands of sinners. Get up, let us go; see, he who betrays me is here.

Evangelist: And as He was speaking, behold, there came Judas, one of the twelve, and with him a large troop from the high priest and the elders of the people with swords and spears. And the betrayer had given them a sign and said: "The one that I will kiss is Him; seize Him!" And just then he stepped forward to Jesus and said:

Judas: Greetings to You, Rabbi!

Evangelist: And kissed Him. However Jesus said to him:

Jesus: My friend, why did you come?

Evangelist: Then they stepped forward and laid hands on Jesus and seized Him.

27. Aria (Soprano, Alto) and Chorus

So ist mein Jesus nun gefangen.
 Laßt ihn, haltet, bindet nicht!
 Mond und Licht
 Ist vor Schmerzen untergangen,
 Weil mein Jesus ist gefangen.
 Laßt ihn, haltet, bindet nicht!
 Sie führen ihn, er ist gebunden.

Sind Blitze, sind Donner in Wolken verschwunden?
 Eröffne den feurigen Abgrund, o Hölle,
 Zertrümmre, verderbe, verschlinge, zerschelle
 Mit plötzlicher Wut
 Den falschen Verräter, das mörderische Blut!

28. Evangelist: Und siehe, einer aus denen, die mit Jesu waren, reckete die Hand aus und schlug des Hohenpriesters Knecht und hieb ihm ein Ohr ab. Da sprach Jesus zu ihm:

Jesus: Stecke dein Schwert an seinen Ort; denn wer das Schwert nimmt, der soll durchs Schwert umkommen. Oder meinst du, dass ich nicht könnte meinen Vater bitten, dass er mir zuschicke mehr denn zwölf Legion Engel? Wie würde aber die Schrift erfüllet? Es muss also gehen.

Evangelist: Zu der Stund sprach Jesus zu den Scharen:

Jesus: Ihr seid ausgegangen als zu einem Mörder, mit Schwertern und mit Stangen, mich zu fahen; bin ich doch täglich bei euch gesessen und habe gelehret im Tempel, und ihr habt mich nicht gegriffen. Aber das ist alles geschehen, dass erfüllet würden die Schriften der Propheten.

Evangelist: Da verließen ihn alle Jünger und flohen.

29. Chorale

O Mensch, bewein dein Sünde groß,
 Darum Christus seins Vaters Schoß
 Äußert und kam auf Erden;
 Von einer Jungfrau rein und zart
 Für uns er hie geboren ward,
 Er wollt der Mittler werden.
 Den Toten er das Leben gab
 Und legt darbei all Krankheit ab,
 Bis sich die Zeit herdrange,

*Thus my Jesus is now captured.
 Leave Him, stop, don't bind Him!
 Moon and light
 for sorrow have set,
 since my Jesus is captured.
 They take Him away,
 He is bound.*

Are lightning and thunder extinguished in the clouds? Open the fiery abyss, o Hell, crush, destroy, devour, smash with sudden rage the false betrayer, the murderous blood!

Evangelist: And behold, one of those who were with Jesus stretched out his hand and struck a servant of the high priest, and cut off his ear. Then Jesus said to him:

Jesus: Put your sword back in its place; for whoever takes the sword will perish through the sword. Or do you think that I could not ask My Father to send Me more than twelve legions of angels? How would the scripture be fulfilled then? It must happen thus.

Evangelist: At the time Jesus said to the crowd:

Jesus: You have come out as if to a murderer, with swords and spears to take me; yet I have daily sat among you and have taught in the Temple, and you did not arrest Me. However all of this has happened in order to fulfill the writings of the prophets.

Evangelist: Then all the disciples deserted Him and fled.

*O mankind, mourn your great sins,
 for which Christ left His Father's bosom
 and came to earth;
 from a virgin pure and tender
 He was born here for us,
 He wished to become our Intercessor,
 He gave life to the dead
 and laid aside all sickness
 until the time approached*

Dass er für uns geopfert würd,
Trüg unsrer Sünden schwere Bürd
Wohl an dem Kreuze lange.

*that He would be offered for us,
bearing the heavy burden of our sins
indeed for a long time on the Cross.*

SECOND PART

30. Aria (Alto) and Chorus

Ach! nun ist mein Jesus hin!
Wo ist denn dein Freund hingegangen,
O du Schönste unter den Weibern?
Ist es möglich, kann ich schauen?
Wo hat sich dein Freund hingewandt?
Ach! mein Lamm in Tigerklauen,
Ach! wo ist mein Jesus hin?
So wollen wir mit dir ihn suchen.
Ach! was soll ich der Seele sagen,
Wenn sie mich wird ängstlich fragen?
Ach! wo ist mein Jesus hin?

*Alas, now my Jesus is gone!
Where, then, has your beloved gone,
O most beautiful among women? -
Is it possible, can I behold it?
Which way has your beloved turned? -
Alas! My lamb in the claws of a tiger;
Alas! Where has my Jesus gone?
We will seek Him with you. -
Alas! What shall I say to the soul,
when she asks me anxiously:
Alas! Where has my Jesus gone?*

31. Evangelist

Die aber Jesum gegriffen hatten, führten ihn zu dem Hohenpriester Kaiphas, dahin die Schriftgelehrten und Ältesten sich versammelten. Petrus aber folgte ihm nach von ferne bis in den Palast des Hohenpriesters und ging hinein und setzte sich bei die Knechte, auf dass er sähe, wo es hinaus wollte. Die Hohenpriester aber und Ältesten und der ganze Rat suchten falsche Zeugnis wider Jesum, auf dass sie ihn töteten, und fanden keines.

But after they had arrested Jesus, they brought Him to the High Priest Caiaphas, where the scribes and the elders had gathered. Peter, however, followed Him from afar to the palace of the high priest, and went inside and sat with the servants, so he could see how it came out. The high priests, however, and the elders, and the entire council sought false witness against Jesus, so that they could put Him to death, and found none.

32. Chorale

Mir hat die Welt trüglich gericht'
Mit Lügen und mit falschem G'dicht,
Viel Netz und heimlich Stricke.
Herr, nimm mein wahr in dieser G'fahr,
B'hüt mich für falschen Tücken!

*The world has judged me deceitfully,
with lies and false statements,
many traps and secret snares.
Lord, perceive me truthfully in this danger;
protect me from malicious falsehoods!*

33. Evangelist: Und wiewohl viel falsche Zeugen herzutraten, fanden sie doch keins. Zuletzt traten herzu zween falsche Zeugen und sprachen:

Witnesses: Er hat gesagt: Ich kann den Tempel Gottes abbrechen und in dreien Tagen denselben bauen.

Evangelist: Und der Hohepriester stund auf und sprach zu ihm:

Evangelist: And although many false witnesses came forward, they found none. Finally two false witnesses came forward and said:

Witnesses: He has said: I can destroy the temple of God and in three days build it up again.

Evangelist: And the high priest stood up and said to Him:

Chief Priest: Antwortest du nichts zu dem, das diese wider dich zeugen?

Evangelist: Aber Jesus schwieg stille.

34. Recitative (Tenor)

Mein Jesus schweigt
Zu falschen Lügen stille,
Um uns damit zu zeigen,
Dass sein Erbarmens voller Wille
Vor uns zum Leiden sei geneigt,
Und dass wir in dergleichen Pein
Ihm sollen ähnlich sein
Und in Verfolgung stille schweigen.

35. Aria (Tenor)

Geduld!
Wenn mich falsche Zungen stechen.
Leid ich wider meine Schuld
Schimpf und Spott,
Ei, so mag der liebe Gott
Meines Herzens Unschuld rächen.

36. Evangelist: Und der Hohepriester antwortete und sprach zu ihm:

High Priest: Ich beschwöre dich bei dem lebendigen Gott, dass du uns sagest, ob du seiest Christus, der Sohn Gottes?

Evangelist: Jesus sprach zu ihm:

Jesus: Du sagest's. Doch sage ich euch: Von nun an wird's geschehen, dass ihr sehen werdet des Menschen Sohn sitzen zur Rechten der Kraft und kommen in den Wolken des Himmels.

Evangelist: Da zerriss der Hohepriester seine Kleider und sprach:

High Priest: Er hat Gott gelästert; was dürfen wir weiter Zeugnis? Siehe, itzt habt ihr seine Gotteslästerung gehört. Was dünket euch?

Evangelist: Sie antworteten und sprachen:

Chorus: Er ist des Todes schuldig!

Evangelist: Da speieten sie aus in sein Angesicht und schlugen ihn mit Fäusten. Etliche aber schlugen ihn ins Angesicht und sprachen:

Chorus: Weissage uns, Christe, wer ist's, der dich schlug?

High Priest: *Do you answer nothing to this, that they say against You?*

Evangelist: *But Jesus was silent.*

*My Jesus is silent
at false lies,
in order to show us
that His merciful will
is bent on suffering for us,
and that we, in the same trouble,
should be like Him
and keep silent under persecution.*

*Patience, patience!
When false tongues pierce.
Although I suffer, contrary to my guilt,
shame and scorn,
indeed, dear God shall
revenge the innocence of my heart.*

Evangelist: *And the high priest answered and said to Him:*

High Priest: *I abjure You by the living God to tell us whether You are the Christ, the Son of God!*

Evangelist: *Jesus said to him:*

Jesus: *You say it. Yet I say to you: from now on it will come to pass that you will see the Son of Man sitting at the right hand of Power, and approaching in the clouds of heaven.*

Evangelist: *Then the high priest tore his garments and said:*

High Priest: *He has blasphemed God; what further witness do we need? Behold, now you have heard his blasphemy. What do you think?*

Evangelist: *They answered and said:*

Chorus: *He is worthy of death!*

Evangelist: *Then they spit in His face and struck Him with fists. Some of them, however, struck Him in the face and said:*

Chorus: *Prophecy to us, Christ, who is it who strikes You?*

37. Chorale

Wer hat dich so geschlagen,
 Mein Heil, und dich mit Plagen
 So übel zugericht?
 Du bist ja nicht ein Sünder
 Wie wir und unsre Kinder;
 Von Missetaten weißt du nicht.

38. Evangelist: Petrus aber saß draußen im Palast;
 und es trat zu ihm eine Magd und sprach:

First Maid: Und du warest auch mit dem Jesu aus
 Galiläa.

Evangelist: Er leugnete aber vor ihnen allen und
 sprach:

Peter: Ich weiß nicht, was du sagest.

Evangelist: Als er aber zur Tür hinausging, sahe ihn
 eine andere und sprach zu denen, die da
 waren:

Second Maid: Dieser war auch mit dem Jesu von
 Nazareth.

Evangelist: Und er leugnete abermal und schwur
 dazu:

Peter: Ich kenne des Menschen nicht.

Evangelist: Und über eine kleine Weile traten hinzu,
 die da stunden, und sprachen zu Petro:

Chorus: Wahrlich, du bist auch einer von denen;
 denn deine Sprache verrät dich.

Evangelist: Da hub er an, sich zu verfluchen und
 zu schwören:

Peter: Ich kenne des Menschen nicht.

Evangelist: Und alsbald krähete der Hahn. Da
 dachte Petrus an die Worte Jesu, da er zu ihm sagte:
 Ehe der Hahn krähen wird, wirst du mich dreimal
 verleugnen. Und ging heraus und weinete
 bitterlich.

39. Aria (Alto)

Erbarme dich,
 Mein Gott, um meiner Zähren willen!
 Schau hier,
 Herz und Auge weint vor dir
 Bitterlich.

40. Chorale

Bin ich gleich von dir gewichen,
 Stell ich mich doch wieder ein;

*Who has struck you thus,
 my Savior, and with torments
 so evilly used You?
 You are not at all a sinner
 like us and our children,
 You know nothing of transgressions.*

Evangelist: *Peter, however, sat outside of the
 palace; and a maid came up to him and said:
 Maid I: And you were also with that Jesus of
 Galilee*

Evangelist: *He denied it however before them all
 and said:*

Peter: I don't know what you are saying.

Evangelist: *As he was going out of the door,
 however, another one saw him and said to those
 who were near:*

*Maid II: This one was also with that Jesus from
 Nazareth.*

Evangelist: *And He denied again, and swore
 to it:*

Peter: I do not know the man.

Evangelist: *And after a little while people standing
 around came up and said to Peter:*

Chorus: *Truly you are also one of them; your
 speech gives you away.*

Evangelist: *Then he began to curse and
 swear:*

Peter: I do not know the man.

Evangelist: *And just then the cock crew. Then
 Peter remembered the words of Jesus, when He
 said to him: "before the cock crows, you will deny
 Me three times." And he went out and wept
 bitterly.*

*Have mercy, my God,
 for the sake of my tears!
 Look here, heart and eyes
 weep bitterly before You.
 Have mercy, have mercy!*

*Although I have been separated from You,
 yet I return again;*

(Please, turn page quietly)

Hat uns doch dein Sohn verglichen
Durch sein' Angst und Todespein.
Ich verleugne nicht die Schuld;
Aber deine Gnad und Huld
Ist viel größer als die Sünde,
Die ich stets in mir befinde.

41. Evangelist: Des Morgens aber hielten alle Hohepriester und die Ältesten des Volks einen Rat über Jesum, dass sie ihn töteten. Und bunden ihn, führten ihn hin und überantworteten ihn dem Landpfleger Pontio Pilato. Da das sahe Judas, der ihn verraten hatte, dass er verdammt war zum Tode, gereuete es ihn und brachte herwieder die dreißig Silberlinge den Hohenpriestern und Ältesten und sprach:

Judas: Ich habe übel getan, dass ich unschuldig Blut verraten habe.

Evangelist: Sie sprachen:

Chorus: Was gehet uns das an? Da siehe du zu!

Evangelist: Und er warf die Silberlinge in den Tempel, hub sich davon, ging hin und erhängete sich selbst. Aber die Hohenpriester nahmen die Silberlinge und sprachen:

High Priests: Es taugt nicht, dass wir sie in den Gotteskasten legen, denn es ist Blutgeld.

42. Aria (Bass)

Gebt mir meinen Jesum wieder!
Seht, das Geld, den Mörderlohn,
Wirft euch der verlorne Sohn
Zu den Füßen nieder!

43. Evangelist: Sie hielten aber einen Rat und kauften einen Töpfersacker darum zum Begräbnis der Pilger. Daher ist derselbige Acker genennet der Blutacker bis auf den heutigen Tag. Da ist erfüllet, das gesagt ist durch den Propheten Jeremias, da er spricht: "Sie haben genommen dreißig Silberlinge, damit bezahlet ward der Verkaufte, welchen sie kauften von den Kindern Israel, und haben sie gegeben um einen Töpfersacker, als mir der Herr befohlen hat." Jesus aber stund vor dem Landpfleger; und der Landpfleger fragte ihn und sprach:

*even so Your Son set the example for us
through His anguish and mortal pain.
I do not deny my guilt,
but Your grace and mercy
is much greater than the sin
that I constantly discover in me.*

Evangelist: *The next day, however, all the high priests and the elders of the people held a council about Jesus so that they could put Him to death. And they bound Him, led Him out and turned Him over to the Governor, Pontius Pilate. When Judas, who betrayed Him, saw that He was condemned to death, he felt remorse and brought back the thirty silver pieces to the high priests and the elders and said:*

Judas: *I have done evil by betraying innocent blood.*

Evangelist: *They said:*

Chorus: *How does that concern us? See to it yourself!*

Evangelist: *And He threw the silver pieces into the temple and left, and went away and hanged himself. However the high priests took the silver pieces and said:*

High Priests: *It will not do to put them into the coffers of God, since it is blood money.*

*Give me my Jesus back!
See the money, the murderer's fee,
tossed at your feet by the
lost son!*

Evangelist: *They held a council, however, and bought a potter's field with them for the burial of pilgrims. Therefore this same field is called the Field of Blood to this very day. Thus was fulfilled what was spoken through the Prophet Jeremiah, who said: "They have taken thirty silver pieces, the price of Him who was bought from the children of Israel, and have given them for a potter's field, as the Lord has commanded me." Jesus, however, stood before the Governor; and the Governor questioned Him and said:*

Pilate: Bist du der Juden König?

Evangelist: Jesus aber sprach zu ihm:

Jesus: Du sagest's.

Evangelist: Und da er verklagt war von den Hohenpriestern und Ältesten, antwortete er nichts. Da sprach Pilatus zu ihm:

Pilate: Hörest du nicht, wie hart sie dich verklagen?

Evangelist: Und er antwortete ihm nicht auf ein Wort, also, dass sich auch der Landpfleger sehr wunderte.

44. Chorale

Befiehl du deine Wege
Und was dein Herze kränkt
Der allertreusten Pflüge
Des, der den Himmel lenkt.
Der Wolken, Luft und Winden
Gibt Wege, Lauf und Bahn,
Der wird auch Wege finden,
Da dein Fuß gehen kann.

45. Evangelist: Auf das Fest aber hatte der Landpfleger Gewohnheit, dem Volk einen Gefangenen loszugeben, welchen sie wollten. Er hatte aber zu der Zeit einen Gefangenen, einen sonderlichen vor andern, der hieß Barrabas. Und da sie versammelt waren, sprach Pilatus zu ihnen:

Pilate: Welchen wollet ihr, dass ich euch losgebe? Barrabam oder Jesum, von dem gesagt wird, er sei Christus?

Evangelist: Denn er wusste wohl, dass sie ihn aus Neid überantwortet hatten. Und da er auf dem Richtstuhl saß, schickete sein Weib zu ihm und ließ ihm sagen:

Pilate's Wife: Habe du nichts zu schaffen mit diesem Gerechten; ich habe heute viel erlitten im Traum von seinetwegen!

Evangelist: Aber die Hohenpriester und die Ältesten überredeten das Volk, dass sie um Barrabam bitten sollten und Jesum umbrächten. Da antwortete nun der Landpfleger und sprach zu ihnen:

Pilate: Welchen wollet ihr unter diesen zweien, den ich euch soll losgeben?

Evangelist: Sie sprachen:

Pilate: *Are you the King of the Jews?*

Evangelist: *Jesus, however, said to him:*

Jesus: *You say it.*

Evangelist: *And to the accusations from the high priests and the elders he answered nothing. Then Pilate said to him:*

Pilate: *Do you not hear how harshly they accuse You?*

Evangelist: *And He answered him not even one word thus, to which even the Governor was greatly amazed.*

*Commit your path,
and whatever troubles your heart,
to the most faithful caretaker,
He, who directs the heavens,
who to the clouds, air, and winds
gives path, course, and passage,
He will also find ways
for your feet to follow.*

Evangelist: *At the festival, however, the Governor had a custom of releasing a prisoner to the people, whichever they wanted. He had, however, at the time a most unusual prisoner named Barabbas. And as they were gathered together, Pilate said to them:*

Pilate: *Which one do you want me to release to you? Barabbas or Jesus, of whom it is said, He is the Christ?*

Evangelist: *For he knew well that they had handed him over out of envy. And while he sat upon the judgment seat, his wife sent to him and her message said:*

Pilate's Wife: *Have nothing to do with this righteous man; I have suffered much in a dream today on His account!*

Evangelist: *But the high priests and the elders convinced the people that they should ask for Barabbas and convict Jesus. So when the Governor answered and said to them:*

Pilate: *Which one between the two do you want me to release to you?*

Evangelist: *They said:*

27

Crowd: Barrabam!

Evangelist: Pilatus sprach zu ihnen:

Pilate: Was soll ich denn machen mit Jesu, von dem gesagt wird, er sei Christus?

Evangelist: Sie sprachen alle:

Crowd: Laß ihn kreuzigen!

46. Chorale

Wie wunderbarlich ist doch diese Strafe!

Der gute Hirte leidet für die Schafe,

Die Schuld bezahlt der Herre, der Gerechte,

Für seine Knechte.

47. Evangelist: Der Landpfleger sagte:

Pilate: Was hat er denn Übels getan?

48. Recitative (Soprano)

Er hat uns allen wohlgetan,

Den Blinden gab er das Gesicht,

Die Lahmen macht er gehend,

Er sagt uns seines Vaters Wort,

Er trieb die Teufel fort,

Betrübte hat er aufgerichtet,

Er nahm die Sünder auf und an.

Sonst hat mein Jesus nichts getan.

49. Aria (Soprano)

Aus Liebe, Aus Liebe will mein Heiland sterben,

Von einer Sünde weiß er nichts.

Dass das ewige Verderben

Und die Strafe des Gerichts

Nicht auf meiner Seele bliebe.

50. Evangelist: Sie schrienen aber noch mehr und sprachen:

Chorus: Laß ihn kreuzigen!

Evangelist: Da aber Pilatus sahe, dass er nichts schaffete, sondern dass ein viel großer Getümmel ward, nahm er Wasser und wusch die Hände vor dem Volk und sprach:

Pilate: Ich bin unschuldig an dem Blut dieses Gerechten, sehet ihr zu.

Evangelist: Da antwortete das ganze Volk und sprach:

Chorus: Sein Blut komme über uns und unsre Kinder.

Crowd: Barabbas!

Evangelist: *Pilate said to them:*

Pilate: *What shall I do then with Jesus, of whom it is said, He is the Christ?*

Evangelist: *They all said:*

Crowd: *Let Him be crucified!*

How strange is this punishment!

The Good Shepherd suffers for the sheep.

The Lord, the righteous One, atones for the crime on His servant's behalf.

Evangelist: *The Governor said:*

Pilate: *What evil has He done then?*

He has done good things for all of us;

He gave sight to the blind,

He made the lame to walk,

He told us His Father's word,

He drove out the devil,

He has strengthened the troubled.

He took sinners in and embraced them,

other than that, my Jesus has done nothing!

Out of love my Savior wants to die,

He knows nothing of a single sin,

so that the eternal destruction

and the punishment of judgment

would not remain upon my soul.

Evangelist: *They screamed even more and said:*

Chorus: *Let Him be crucified!*

Evangelist: *When Pilate saw, however, that he achieved nothing, rather that a much greater riot occurred, he took water and washed his hands before the people and said:*

Pilate: *I am innocent of the blood of this righteous man, see to it yourselves!*

Evangelist: *Then all the people answered and said:*

Chorus: *Let His blood be on us and on our children.*

Evangelist: Da gab er ihnen Barrabam los; aber
Jesus ließ er geißeln und überantwortete ihn, dass
er gekreuziget würde.

51. Recitative (Alto)

Erbarm es Gott!
Hier steht der Heiland angebunden.
O Geißelung, o Schläg, o Wunden!
Ihr Henker, haltet ein!
Erweicht euch Der Seelen Schmerz,
Der Anblick solches Jammers nicht?
Ach ja! ihr habt ein Herz,
Das muss der Martersäule gleich
Und noch viel härter sein.
Erbarmt euch, haltet ein!

52. Aria (Alto)

Können Tränen meiner Wangen
Nichts erlangen,
O, so nehmt mein Herz hinein!
Aber lasst es bei den Fluten,
Wenn die Wunden milde bluten,
Auch die Opferschale sein!

53. Evangelist: Da nahmen die Kriegsknechte das
Landpflegers Jesus zu sich in das Richthaus und
sammelten über ihn die ganze Schar und zogen ihn
aus und legeten ihm einen Purpurmantel an und
flochten eine dornene Krone und satzten sie auf
sein Haupt und ein Rohr in seine rechte Hand und
beugeten die Knie vor ihm und spotteten ihn und
sprachen:

Chorus: Begrüßet seist du, Jüdenkönig!

Evangelist: Und speieten ihn an und nahmen das
Rohr und schlugen damit sein Haupt.

54. Chorale

O Haupt voll Blut und Wunden,
Voll Schmerz und voller Hohn,
O Haupt, zu Spott gebunden
Mit einer Dornenkron,
O Haupt, sonst schön gezieret
Mit höchster Ehr und Zier,
Jetzt aber hoch schimpfietet,
Begrüßet seist du mir!
Du edles Angesichte,

Evangelist: *Then he released Barabbas to them;
but Jesus he had scourged and handed Him over to
be crucified.*

*Forgive this, God!
Here stands the Savior bound.
O scourging, o blows, o wounds!
You hangmen, stop!
Doesn't the soul's anguish,
the sight of such horror soften you?
Alas indeed! You have such hearts
that are like the whipping posts themselves
and even much harder.
Have mercy, stop!*

*If the tears on my cheeks
can do nothing,
o then take my heart as well!
Yet let it, for the flow,
when the wounds gently bleed,
be the offering-bowl as well.*

29

Evangelist: *Then the soldiers of the Governor
took Jesus with them into the courthouse and
gathered around Him the entire troop; and
undressed Him and put a purple mantle on Him;
and they wove a crown of thorns and set it
upon His head, and a reed in His right hand, and
they bowed before Him and mocked Him,
saying:*

Chorus: *Hail to You, King of the Jews!*

Evangelist: *And they spit on Him and took the
reed and struck His head with it.*

*O Head, full of blood and wounds,
full of suffering and shame!
O Head, bound in mockery
with a crown of thorns!
O Head, once beautifully adorned
with the highest honor and beauty,
now rather supremely defiled:
be greeted by me!
You noble countenance,*

Dafür sonst schrickt und scheut
 Das große Weltgerichte,
 Wie bist du so bespeit;
 Wie bist du so erleichtet!
 Wer hat dein Augenlicht,
 Dem sonst kein Licht nicht gleichet,
 So schändlich zugericht'?

55. Evangelist

Und da sie ihn verspottet hatten, zogen sie ihm
 den Mantel aus und zogen ihm seine Kleider an
 und fuhren ihn hin, dass sie ihn kreuzigten. Und
 indem sie hinausgingen, fanden sie einen
 Menschen von Kyrene mit Namen Simon; den
 zwungen sie, dass er ihm sein Kreuz trug.

56. Recitative (Bass)

Ja freilich will in uns das Fleisch und Blut
 Zum Kreuz gezwungen sein;
 Je mehr es unsrer Seele gut,
 Je herber geht es ein.

57. Aria (Bass)

Komm, süßes Kreuz, so will ich sagen,
 Mein Jesu, gib es immer her!
 Wird mir mein Leiden einst zu schwer,
 So hilfst du mir es selber tragen.

58. Evangelist: Und da sie an die Stätte kamen mit
 Namen Golgatha, das ist verdeutschet Schädelstätt,
 gaben sie ihm Essig zu trinken mit Gallen
 vermischt; und da er's schmeckte, wollte er's nicht
 trinken. Da sie ihn aber gekreuziget hatten, teilten
 sie seine Kleider und warfen das Los darum, auf
 dass erfüllet würde, das gesagt ist durch den
 Propheten: "Sie haben meine Kleider unter sich
 geteilet, und über mein Gewand haben sie das Los
 geworfen." Und sie saßen all da und hüteten sein.
 Und oben zu seinen Häupten hefteten sie die
 Ursach seines Todes beschrieben, nämlich: "Dies ist
 Jesus, der Juden König." Und da wurden zweien
 Mörder mit ihm gekreuziget, einer zur Rechten und
 einer zur Linken. Die aber vorübergingen, lästerten
 ihn und schüttelten ihre Köpfe und sprachen:

Chorus: Der du den Tempel Gottes zerbrichst und
 bauest ihn in dreien Tagen, hilf dir selber! Bist du

*before which rather should tremble and cower
 the great powers of the world,
 how spat upon are You,
 How ashen You have become!
 Who has treated the light of Your eyes,
 which is like no other light,
 so shamefully?*

*And when they had mocked Him, they took off
 the mantle and put His clothes back on;
 and led Him out to be crucified. And
 as they were going out, they found a
 man from Cyrene named Simon; they
 compelled him to carry His cross for Him.*

*Yes, willingly are flesh and blood
 compelled to the Cross;
 The better it is for our souls,
 the bitterer it feels.*

*Come, sweet Cross, this I want to say:
 My Jesus, give it always to me!
 If my suffering becomes to heavy one day,
 You Yourself will help me bear it.*

Evangelist: *And when they had come to the place
 named Golgatha, which is translated the place of
 the Skull, they gave Him vinegar to drink mixed
 with gall; and when He tasted it, He would not
 drink it. When they had crucified Him, however,
 they divided up His clothing and tossed lots over
 them, so that what was spoken through the
 Prophets was fulfilled: "They have divided my
 clothing among them, and over my robe they have
 cast lots." And they sat around and kept watch.
 And over His head they lifted up a written
 sentence of death, namely: "This is Jesus, the King
 of the Jews." And there were two murderers
 crucified with Him, one to His left and one to His
 right. But those who passed by cursed at Him and
 shook their heads, saying:*

Chorus: *You who destroy the temple of God and
 build it up again in three days, help Yourself! If You*

Gottes Sohn, so steig herab vom Kreuz!

Evangelist: Desgleichen auch die Hohenpriester spotteten sein samt den Schriftgelehrten und Ältesten und sprachen:

Chorus: Andern hat er geholfen und kann sich selber nicht helfen. Ist er der König Israel, so steige er nun vom Kreuz, so wollen wir ihm glauben. Er hat Gott vertrauet, der erlöse ihn nun, lüset's ihn; denn er hat gesagt: Ich bin Gottes Sohn.

Evangelist: Desgleichen schmäheten ihn auch die Mörder, die mit ihm gekreuziget waren.

59. Recitative (Alto)

Ach Golgatha, unselges Golgatha!
Der Herr der Herrlichkeit muss schimpflich hier verderben
Der Segen und das Heil der Welt
Wird als ein Fluch ans Kreuz gestellt.
Der Schöpfer Himmels und der Erden
Soll Erd und Luft entzogen werden.
Die Unschuld muss hier schuldig sterben,
Das gehet meiner Seele nah;
Ach Golgatha, unselges Golgatha!

60. Aria (Alto) and Chorus

Sehet, Jesus hat die Hand,
Uns zu fassen, ausgespannt,
Komm! - Wohin? - in Jesu Armen
Sucht Erlösung, nehmt Erbarmen,
Suchet! - Wo? - in Jesu Armen.
Lebet, sterbet, ruhet hier,
Ihr verlassnen Küchlein ihr,
Bleibet - Wo? - in Jesu Armen.

61. Evangelist: Und von der sechsten Stunde an war eine Finsternis über das ganze Land bis zu der neunten Stunde. Und um die neunte Stunde schrie Jesus laut und sprach:

Jesus: Eli, Eli, lama sabachtani?

Evangelist: Das ist: Mein Gott, mein Gott, warum hast du mich verlassen? Etliche aber, die da stunden, da sie das höreten, sprachen sie:

Chorus: Der ruft dem Elias!

Evangelist: Und bald lief einer unter ihnen, nahm einen Schwamm und füllte ihn mit Essig und steckte ihn auf ein Rohr und tränkete ihn. Die andern aber sprachen:

are the Son of God, climb down from the Cross!

Evangelist: *In the same way the high priests also mocked Him, together with the scribes and the elders, saying:*

Chorus: *He has helped others and He cannot help Himself. If He is the King of Israel, let Him climb down now from the Cross, and we will believe in Him. He has trusted in God to rescue Him now; He lied, because He has said: "I am the Son of God."*

Evangelist: *In the same way He was reviled by the murderers who were crucified with Him.*

*Alas, Golgatha, unhappy Golgatha!
The Lord of glory must shamefully perish here,
the blessing and salvation of the world
is placed on the Cross as a curse.
From the Creator of heaven and earth
earth and air shall be withdrawn.
The innocent must die here guilty;
this touches my soul deeply;
Alas, Golgatha, unhappy Golgatha!*

*Look, Jesus has stretched out His hands
to embrace us,
come! - where? - in Jesus' arms
seek redemption, receive mercy,
seek it! - where? - in Jesus' arms.
Live, die, rest here,
you forsaken chicks,
stay! - where? - in Jesus' arms.*

Evangelist: *And from the sixth hour there was a darkness over the entire land until the ninth hour. And at the ninth hour Jesus cried out loudly and said:*

Jesus: *Eli, Eli, lama sabachtani?*

Evangelist: *That is: "My God, my God, why have you forsaken Me?" Some of those, however, who were standing by, when they heard this, said:*

Chorus: *He is calling Elijah!*

Evangelist: *And some of them quickly ran, took a sponge and filled it with vinegar, and put it on a reed for Him to drink. But the others said:*

Chorus: Halt! laß sehen, ob Elias komme und ihm helfe?

Evangelist: Aber Jesus schrie abermal laut und verschied.

62. Chorale

Wenn ich einmal soll scheiden,
So scheide nicht von mir,
Wenn ich den Tod soll leiden,
So tritt du denn herfür!
Wenn mir am allerbängsten
Wird um das Herze sein,
So reiß mich aus den Ängsten
Kraft deiner Angst und Pein!

63. Evangelist: Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen, die da schliefen, und gingen aus den Gräbern nach seiner Auferstehung und kamen in die heilige Stadt und erschienen vielen. Aber der Hauptmann und die bei ihm waren und bewahreten Jesum, da sie sahen das Erdbeben und was da geschah, erschranken sie sehr und sprachen:

Chorus: Wahrlich, dieser ist Gottes Sohn gewesen.

Evangelist: Und es waren viel Weiber da, die von ferne zusahen, die da waren nachgefolget aus Galiläa und hatten ihm gedienet, unter welchen war Maria Magdalena und Maria, die Mutter Jacobi und Joses, und die Mutter der Kinder Zebedäi. Am Abend aber kam ein reicher Mann von Arimathea, der hieß Joseph, welcher auch ein Jünger Jesu war, der ging zu Pilato und bat ihn um den Leichnam Jesu. Da befahl Pilatus, man sollte ihm ihn geben.

64. Recitative (Bass)

Am Abend, da es kühe war,
Ward Adams Fallen offenbar;
Am Abend drücket ihn der Heiland nieder.
Am Abend kam die Taube wieder
Und trug ein Ölblatt in dem Munde.
O schöne Zeit! O Abendstunde!
Der Friedensschluss ist nun mit Gott gemacht,
Denn Jesus hat sein Kreuz vollbracht.

Chorus: Stop! Let's see whether Elijah comes and helps Him.

Evangelist: But Jesus cried out loudly once again and died.

*When I must depart one day,
do not part from me then,
when I must suffer death,
come to me then!
When the greatest anxiety
will constrict my heart,
then wrest me out of the horror
by the power of your anguish and pain.*

Evangelist: And behold, the veil of the temple was torn in two pieces from top to bottom. And the earth shook, and the cliffs were rent, and the graves opened up, and many bodies of saints arose, who were sleeping, and came out of their graves after His resurrection and came into the Holy City and appeared to many people. The Captain, however, and those with him who were guarding Jesus, when they saw the earthquake and what happened then, they were terrified and said:

Chorus: Truly, this was the Son of God.

Evangelist: And there were many women there, watching from a distance, who had followed Him from Galilee and had served Him, among whom were Mary Magdalene, and Mary the mother of James and Joseph, and the mother of the sons of Zebedee. In the evening however, came a rich man from Arimathea, named Joseph, who was also a disciple of Jesus; he went to Pilate and asked him for Jesus' body. Then Pilate ordered that it be given to him.

*In the evening, when it was cool,
Adam's fall was made apparent;
in the evening the Savior bowed Himself down.
In the evening the dove came back,
bearing an olive leaf in its mouth.
O lovely time! O evening hour!
The pact of peace with God has now been made,
since Jesus has completed His Cross.*

Sein Leichnam kömmt zur Ruh,
 Ach! liebe Seele, bitte du,
 Geh, lasse dir den toten Jesum schenken,
 O heilsames, o köstlichs Angedenken!

65. Aria (Bass)

Mache dich, mein Herze, rein,
 Ich will Jesum selbst begraben.
 Denn er soll nunmehr in mir
 Für und für
 Seine süße Ruhe haben.
 Welt, geh aus, lass Jesum ein!

66. Evangelist: Und Joseph nahm den Leib und wickelte ihn in ein rein Leinwand und legte ihn in sein eigen neu Grab, welches er hatte lassen in einen Fels hauen, und wälzete einen großen Stein vor die Tür des Grabes und ging davon. Es war aber allda Maria Magdalena und die andere Maria, die satzten sich gegen das Grab. Des andern Tages, der da folget nach dem Rüsttage, kamen die Hohenpriester und Pharisäer sämtlich zu Pilato und sprachen:

Chorus: Herr, wir haben gedacht, dass dieser Verführer sprach, da er noch lebete: Ich will nach dreien Tagen wieder auferstehen. Darum befiehl, dass man das Grab verwahre bis an den dritten Tag, auf dass nicht seine Jünger kommen und stehlen ihn und sagen zu dem Volk: Er ist auferstanden von den Toten, und werde der letzte Betrug ärger denn der erste!

Evangelist: Pilatus sprach zu ihnen:

Pilate: Da habt ihr die Hüter; gehet hin und verwahret's, wie ihr's wisset!

Evangelist: Sie gingen hin und verwahreten das Grab mit Hüttern und versiegelten den Stein.

67. Recitative (SATB) and Chorus

Nun ist der Herr zur Ruh gebracht.
 Mein Jesu, gute Nacht!
 Die Müh ist aus, die unsre Sünden ihm gemacht.
 Mein Jesu, gute Nacht!
 O selige Gebeine,
 Seht, wie ich euch mit Buß und Reu
 beweine,
 Dass euch mein Fall in solche Not gebracht!
 Mein Jesu, gute Nacht!

*His body comes to rest,
 Ah! dear soul, ask,
 go, have them give you the dead Jesus,
 O salutary, o precious remembrance!*

*Make yourself pure, my heart,
 I want to bury Jesus myself.
 For from now on He shall have in me,
 forever and ever,
 His sweet rest.
 World, get out, let Jesus in!*

Evangelist: And Joseph took the body, and wrapped it in a pure shroud, and laid it in his own new tomb, which he had carved out of a single rock, and rolled a large stone before the opening of the tomb and went away. But Mary Magdalene and the other Marys were there, and they sat opposite the tomb. On the next day, that followed after the Sabbath day, the high priests and Pharisees came all together to Pilate and said:

Chorus: Lord, we have remembered that this deceiver said, when He was still alive: "I will rise again after three days." Therefore order that the tomb be guarded until the third day, so that His disciples do not come and steal Him, and say to the people, "He has arisen from the dead," and the newest fraud would be worse than the first one!

Evangelist: Pilate said to them:

Pilate: You have guards there; go and guard it as you see fit!

Evangelist: They went forth and protected the tomb with guards and put a seal on the stone.

*Now the Lord is brought to rest.
 My Jesus, good night!
 The weariness is over, that our sins have given Him.
 My Jesus, good night!
 O blessed bones,
 see, how I weep over You with repentance and regret,
 since my fall has brought such anguish upon You!
 My Jesus, good night!*

(Please, turn page quietly)

Habt lebenslang
Vor euer Leiden tausend Dank,
Dass ihr mein Seelenheil so wert geacht'.
Mein Jesu, gute Nacht!

68. Chorus

Wir setzen uns mit Tränen nieder
Und rufen dir im Grabe zu:
Ruhe sanfte, sanfte ruh!
Ruht, ihr ausgesognen Glieder!
Euer Grab und Leichenstein
Soll dem ängstlichen Gewissen
Ein bequemes Ruhekissen
Und der Seelen Ruhstatt sein.
Höchst vergnügt schlummern da die Augen ein.

*Lifelong, thousand thanks to You for Your
suffering,
since You held my soul's salvation so dear.
My Jesus, good night!*

*We sit down with tears
and call to You in the grave:
rest gently, gently rest!
Rest, your exhausted limbs!
Your grave and headstone
shall, for the anxious conscience,
be a comfortable pillow
and the resting place for the soul.
Highly contented, there the eyes fall asleep.*

English translation: © Pamela Dellal



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A Conversation

WITH GRANT LLEWELLYN



You open the 2006-2007 season with Monteverdi's opera L'Orfeo. How did this project come to be?

GL: Monteverdi's *L'Orfeo* evolved out of a delightful lunch with the wonderful Chinese opera director, Chen Shi-Zheng, some six years ago at the Spoleto Festival in Charleston, South Carolina. Shi-Zheng immediately confessed a passion and fascination with the music of Claudio Monteverdi. We hatched a plan right there and then.

Chen Shi-Zheng directed Monteverdi's Vespers in 2003 and Purcell's Dido and Aeneas earlier this season for Handel and Haydn. What does he bring to the stage as a director?

GL: First and foremost, Shi-Zheng brings a vision to everything I have collaborated with him on. He really has something to say. That vision is theatrical in as much as his concept is always focused on a particular theme, a particular aspect of either the main character, the setting or the time.

It's also attention to design, elegance and finesse, the precision of movement and gesture, so that

however discreet the move may be—just a finger here, an eyebrow there—there is a reason and a motivation behind it. But, I think the greatness, the genius of the man, is that he marries this detailed, elegant gesture with the grand scheme, the large tapestry. The final product is an extraordinary mosaic.

For your program next November you selected Mozart's Clarinet Concerto and Beethoven's Symphonies Nos. 1 and 2. How do those works go together?

GL: The Clarinet Concerto is a mature composition of Mozart, and the Symphonies are relatively early works of Beethoven, bringing them all within striking distance chronologically. The concerto and symphonies are classical in construction, format and orchestration, but they are also incredibly forward looking.

What can we expect from Beethoven's early symphonies?

GL: Well, for example, his first symphony starts with a dominant seventh chord, which is harmonically a moment of unrest, a moment of indecision. Though it was wonderfully decisive in his mind, it leaves the listeners already on the edge of their chairs from the very first downbeat. Beethoven is re-defining the stylistic norms of harmony and structure and melody and, more importantly, the dramatic pacing of the symphonic world, which was to explode into the "Eroica" Symphony.

A Conversation

WITH SIR ROGER NORRINGTON



The eminent conductor **Sir Roger Norrington** joins the Handel and Haydn Society in the 2006-2007 season as Artistic Advisor. He sat down with the Society during a recent visit to Boston to discuss historically informed performance, vibrato, and the music he will conduct next year.

How does it feel to return to Boston, conducting the Handel and Haydn Society?

RN: Great! It's very nice to be here again. I have very fond memories of working with the Boston Early Music Festival and with the Boston Symphony. I've been conducting many modern instrument orchestras over the years, and, in a sense, coming to Handel and Haydn is returning to my roots.

How did you get involved in the historically informed performance movement?

RN: As a child I always felt comfortable around early music. At home we used to sing William Byrd,

Palestrina and other English madrigalists. Everything really started with the Schütz Choir, which I founded in 1962. The repertoire we presented was early so we had to find out how to perform it. And gradually that led to what kind of instruments one should use. And then I ran into like-minded instrumentalists and singers and who incited me and I incited them, and things got going.

How has historically informed performance evolved over time?

RN: It isn't in the forefront like it used to be 15 years ago. I mean, of course it's still there, but it's ceased to be shocking. It's much more main stream. But what's happened to it as far as I'm concerned is

that I'm really taking it to the modern orchestras. In a sense coming to Handel and Haydn is returning to the roots and finding out what we can do with the orchestra here, whereas in a sense the frontline is moved on to what one can do with the Cincinnati Symphony and the Vienna Philharmonic, both of which I've conducted. But, of course, that always needs feeding with work on original instruments and reminding one self how they sound.

How do you approach bringing historical performances to modern orchestras?

RN: When I first starting conducting them I would work on seating, size, bowing, articulation, and tempo. Now I focus on creating a pure orchestral sound with no vibrato. It's a glorious, gritty, and exciting sound. Last week I conducted the Cincinnati Symphony in music by Haydn. You couldn't see a hand move and the musicians were fantastic. They adored it.

Why is vibrato important?

RN: Vibrato doesn't just concern early instruments or singers. You know, prior to the 1940's, the whole world was a non-vibrato world. Everything sounded completely different and amazingly it wasn't that long ago. Even singers like Caruso had a small vibrato. The change to heavy vibrato was like smoking. Smoking became very fashionable in the 1920's. And now, where are the smokers? They're standing outside looking miserable.

What will it be like working with Handel and Haydn Society?

RN: I will be able to do what I want in 5 minutes with the Handel and Haydn Society, but it might take a week with a modern orchestra. Early music orchestras all speak the same language as I do. It's why it's so important to have groups like the Handel and Haydn Society around. They remind

people what the music actually sounded like in the time it was written.

In Handel and Haydn's 2006-2007 season, you're conducting music by Haydn? Why did you choose his music?

RN: Haydn is the "king." He's just stunning. His symphonies are engaging, witty, and grand. They're also very difficult to play. That's one of the attractions for me. It's a bit like mountaineering.

What are the challenges?

RN: A lot of them are technical such as note length, tempo, articulation, phrasing, and where the music's going. In Tchaikovsky, it's pretty clear what's happening, but with Haydn it isn't that obvious.

What do you look forward to in preparing and presenting Haydn's The Seasons, which you will conduct here next spring?

RN: It's a beautiful piece—even better than *The Creation*. If you don't know how to play Haydn, you may as well not start doing it, but if you do, it's very simple: the story unfolds, the beautiful pictures of the countryside... the music praises itself. The orchestration is perfect, the singing parts are perfect. It's a very, very beautiful, touching work and I love to do it. Actually, the first piece I ever conducted in Boston was *The Seasons*, in 1987.

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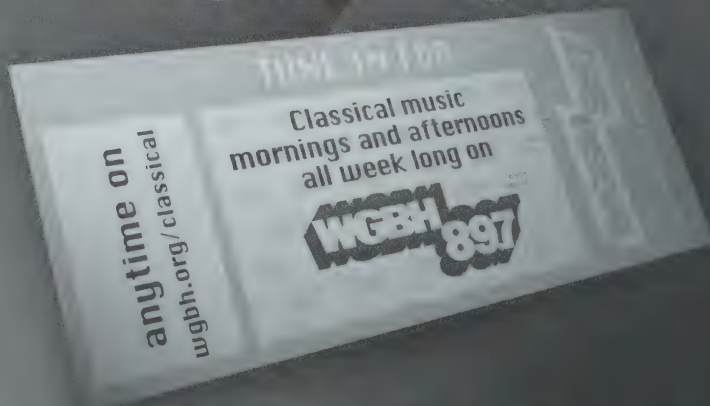
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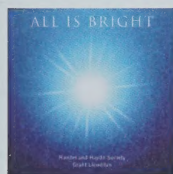
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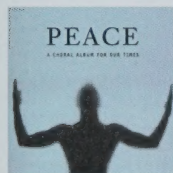
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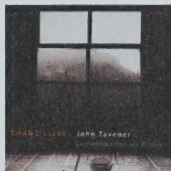
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